

With the Plays and Players---This Week's Local Attractions

AT THE ACADEMY THIS WEEK.

Monday Night—"Richard Carle, in 'Mary's Lamb.'"
Thursday Night—"The Red Mill."

Richard Carle. Richard Carle's coming is one of the big features of the season with musical comedy lovers, and he is one star who is always sure of a good house. He will be at the Academy tomorrow night, and the heavy advance sale indicates that he is liable to break the season's record this time.

Of the complimentary notices submitted by the advance man, following is one which appeared in the Minneapolis Tribune recently:

"Richard Carle would not be so singular if he were plural. That is to say, if there were more than one of him, or another like him, the keen pleasure we feel in watching his quaintly original and altogether irresistible comicality might not be quite so, so—well, you catch my drift."

"To begin all over again, there is only one Richard Carle and the Twin cities have him for the week. Carle is a true comedian; spontaneous, agile, funny in every joint and motion, as well as in thought and expression, and has in addition a creative power guided by keen intelligence behind his funmaking. He knows the game from start to finish; knows what the public wants in his line and how to manufacture it, finish it and market it. He is always in the picture, because the picture is always in Richard Carle. The funny smile, the sadness that is still funnier and the legs and arms that are funniest of all tickle one's risibilities year after year in nearly the same place, but they always tickle them hard."

"In 'Mary's Lamb,' Mr. Carle has indisputably the best show he has brought to Minneapolis since 'The Tenderfoot,' and many will doubtless place it above that famous production. Carle appears absolutely without makeup, and with very little exaggeration of costumes, but he merges his angular personality so cleverly into that of the hen-pecked and down-trodden Leander Lamb, with so many skillful touches of facial and bodily expression and voice inflection, that he seems, despite its broad burlesque, to be accomplishing a genuine character impersonation. His company is very acceptable here and there. His chorus is pretty, splendidly trained, tireless, active and attractive in appearance. Musical numbers abound, and though none of the music is memorable or particularly original, it serves its purpose. There are many pretty surprises, that is, 'The Modest Little Model' being the most daring, though stopping short of impropriety. Noticeable among a number of good voices is the beautiful soprano of Violet Seatin, who plays Phyllis. Miss Seatin has the vocal faults of most musical-comedy singers, but her voice as yet has not succumbed to abuse and is fresh, full and of lovely quality. Julia Ralph succeeds in making Mrs. Lamb a virago without making her altogether unattractive. Joseph O. Coffman does a poly-syllabic and very conversational negro servant capital. Adele Archer is rather stunning as Sylvia Montrose, but is vocally inefficient. There are many kaleidoscopic bits that help the composition of an absurd or pretty picture, but they are too numerous to mention singly."

"Mary Lamb" was adopted by Mr. Carle from a French farce, and it is perhaps unnecessary to say that he also wrote the lyrics and the music, and staged the play. So it will be seen that he knows the game from all sides and those who enjoy 'Mary's Lamb' will agree that he knows it well."

"The Red Mill." Thursday night at the Academy the attraction will be the Herbert-Blossom musical comedy, "The Red Mill," which was one of the few really big 'cent musical offerings of last season. Most of the principles in the company are the same, and it is declared that



Explaining the Invention, First Act, "The Red Mill."

the production has been improved, if it is changed at all.

The scenes of "The Red Mill" are laid in picturesque and quaint country of Holland of the present day, the atmosphere lending itself to a faithful portrayal of the dykes, canals and the little red mills of the small Dutch kingdom, with the peculiar costumes of the officials and peasants which are relieved by tourists from America and England.

The story has to do with two venturesome spirits who are "doing" Europe on their nerve rather than their purse, but who strike a snag in a little Dutch town, where they are caught in the act of leaving the hotel by the window, with their board bill unpaid. They are sentenced by the burgomaster (the mayor) to work out their debt to the innkeeper. One acts as the porter and the other as the waiter. In these disguises they find themselves the harmless victims of extraordinary circumstances, having to assume innumerable disguises before funds arrive from America and they settle their indebtedness. Mr. Blossom has rounded out his story by bringing into the play two young lovers who are so timely bearded by the touring pair.

Victor Herbert has also done his share in furnishing a score which consists of some twenty musical numbers. They include "Every Day is Ladies' Day With Me," "You Never Can Tell About a Woman," "Go, While the Gold's Good," "The Streets of New York," "Because You're You," "The Isle of Our Dreams," and "I Want You to Marry Me."

The cast includes Bert O. Swor as Gen. Kidder, Frank Woods as Kid Connor, Otto Koerner, Alvin Laughlin, Carl Hartberg, S. W. Stott, Harry R. McClain, Cecil Summers and the Misses Agnes Major, Vernice Martyn, Adeline Stern, Georgia Hurvey and a big chorus, including the six little Dutch Kiddies, also an augmented orchestra.

The advance sale of seats opens at the box office Tuesday morning at 9 o'clock.

Ober Ammergau Passion Play 1910. Great preparations are being made in the little mountain-hidden village of Ober Ammergau, Bavaria, for the production of the Passion Play beginning in May and continuing until the middle of September next year.

Many improvements have already been made. Three of the streets leading to the great auditorium have been widened as has also the plaza in front of the ticket office. A large photographer's studio has been erected next the dressing room and as protection against fire a station has been established in which 21 men are to be detailed. The representa-

tions are always given during daylight, making the possibility of fire a most remote contingency. To care for visitors who may become ill, from any cause, a temporary hospital has been established under the direction of the village doctor with attendants and nurses.

Seamstresses have been engaged in making the multi-colored costumes for the past six months. These alone will cost in the neighborhood of \$25,000.

The principal roles together with their impersonators, as furnished the North German Lloyd offices in New

York, the official representatives of the Passion Play committee of Ober Ammergau are: Prologue, Anton Lechner; Choir Leader, Jacob Rutz, who acted in the same capacity in 1900; Christ, Anton Lang, who acted this role in 1900; John, Albrecht Birling; Peter, Andreas Lang; Judas, Johann Zwink, third time; Pilate, Sebastian Bauer, second time, and Magdalene, Maria Mayr.

Henri Bernstein Dramatizes Himself.

It has just become known, through some correspondence between Henri Bernstein and Charles Frohman that there is the best of reason behind the

de Croucy, who is the central figure in "Israel," aristocratic in manner, authoritative in bearing, with plenty of enemies and ready to make more, is Henri Bernstein. Everything about the two men suggest force. The life of each is a perpetual fever. None better than Bernstein knows the conditions attending the quest of pleasure in Paris. Thibault de Croucy is also represented as having gone through everything that Paris has to offer by night. Bernstein like his hero, Thibault de Croucy, has been through it all, and as he says himself, "has come out a conqueror." But

where the similarity between character and author is most startling is in the fact that they were both members of The Rue Royale Club, from which Thibault de Croucy is represented as expelling Justin Gutlieb, the Jewish banker against all of whose kindred Croucy is waging an anti-semitic war. Like de Croucy, too, Bernstein has run through two fortunes, and by his pen, is now amassing a third. His earnings from "The Thief" alone were over \$200,000. The study in the last act of "Israel," carefully described by Bernstein in his manuscript of the play, is an exact replica of the playwright's own workshop in Paris. Its heavy carpet is designed to stifle the noise of his footsteps as he paces nervously up and down thinking out dramatic situations, and surrounded on all sides by pencils with which to note down scraps of dialogue, until the entire scene is written.

Money, with which the hero of "Israel," as with the author of the play, is the greatest influence in life. It is the sole source of social discipline. To some extent it even takes the place of religion. In the play, just as Thibault de Croucy turns to his own amazement to be of Jewish parentage; so too, Mr. Bernstein is of the very race around whose qualities and defects he has built the plot of his newest drama. Because of his American parentage—his mother having been born in Baltimore—it is said that Mr. Bernstein personally cares more for a single success in America than for a series of triumphs in Paris.

Carle Interviewed.

"I am often asked the question, 'Where do you get all the nonsense that you put into your musical comedies?' said Richard Carle one day last week. He was seated on a piano stool in his apartments, one hand on the keyboard of the instrument. On top of the piano were two



Richard Carle and the Bathing, Riding, Football and Automobile Girls in "Mary's Lamb"

famous collection of poems, the "Lyra Elegantiarum," a well-thumbed Bible, Darwin's "Origin of Species," three small note books and a dozen sheets of music.

"Where do I get my ideas?" he repeated. "Well, I can get ideas even out of Darwin," and he picked up the "Origin of Species." "You know," he went on, "it is only a step from the sublime to the ridiculous from the serious to the frivolous. For instance, you take Darwin. Did any man ever live who took life more seriously? In his own serious way he observed the odd conceits of men and animals, and set them down in his serious manner. Now, if you have an eye for the ridiculous, you can read Darwin and merely by a trick twist the serious into the laughable. Animals are jokers, and you can get ideas from a dog. Nobody can look at a dachshund without smiling, and to me a French poodle is a born joke."

"Dickens is a never-failing inspiration. No man that ever wrote the English language created so many types as Dickens. Why not use him as an inspiration? I read the Bible sometimes to get at the value of words. I never realized the beauty of that word 'acquainted' until I read in the Old Testament. 'He was a man of sorrows, and acquainted with grief.' And I always carry a copy or two of poems with me, for one must read verse if he expects to write lyrics. In this 'Lyra Elegantiarum' are some of the quaintest and most singable verses I have ever read. I can find there examples of every kind of verse and queer rhyme. You've got to have queer rhymes for lyrics."

"But that's for the more serious part of the work," Mr. Carle continued. "I study every sort of 'character' that I meet, and go out of my way to meet them. You can't get much of a va-



RICHARD CARLE.

lines that get the biggest laughs come to me on the stage. I can always feel in a certain stage situation that there is a laugh coming for just the right line. I throw myself heart and soul into the scene and say just what I would say in real life if such a situation should arise. Sometimes I put in half a dozen different lines until I get the one I want. The audience has to be the judge. When the people out there in the theater laugh at a line and laugh heartily, I know the line's good. They know: I only think I know."

"Is it harder to be a comedian than a tragedian?" Mr. Carle was asked.

"I don't know," he replied, "I never tried to be a tragedian. There's enough tragedy in trying to be a comedian."—Chicago Inter-Ocean.

False Alarm About Crane.

A paragraph in a Springfield, Mass., newspaper has caused some amusement among the friends of William H. Crane, who is touring with Charles Frohman's production of "Father and the Boys." Mr. Crane has just left Springfield where he had been playing when the newspaper in question appeared with this heading: "Father and the Boys Arrested for Chicken Stealing Last Night." It appeared that "Father" had been "pinched," redhanded in the coop with nine headless fowls in his possession, and "The Boys" were with him, to wit, two sons who were being instructed by a father's hand.

Forced Into Exile.

Wm. Upchurch, of Glen Oak, Okla., was an exile from home. Mountain air, he thought, would cure a frightful lung-racking cough that had defied all remedies for two years. After six months he returned, death dogging his steps. "Then I began to use Dr. King's New Discovery," he writes, "and after taking six bottles I am as well as ever." It saves thousands yearly from desperate lung diseases. Infallible for Coughs and Colds, it dispels Hoarseness and Sore Throat, Cures Grip, Bronchitis, Hemorrhages, Asthma, Croup, Whooping Cough, 50c and \$1.00, trial bottle free, guaranteed by Academy Pharmacy Co., Petzold's Drug Co.



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"Every Day is Ladies' Day With Me," in "The Red Mill."